



**GEORGE L. K. MORRIS**





# GEORGE L. K. MORRIS

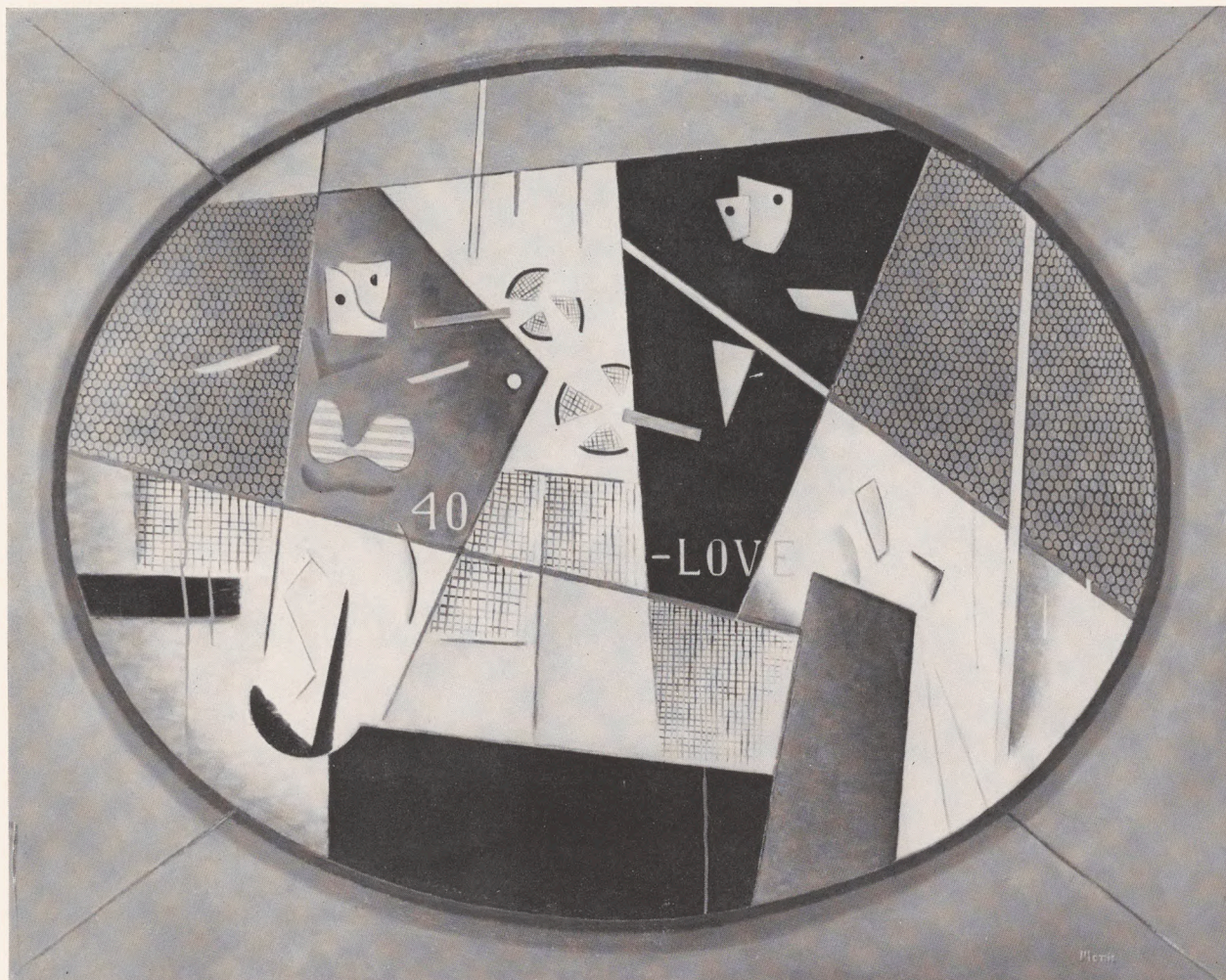
A RETROSPECTIVE EXHIBITION OF  
PAINTINGS AND SCULPTURE, 1930-1964

THE CORCORAN GALLERY OF ART

---

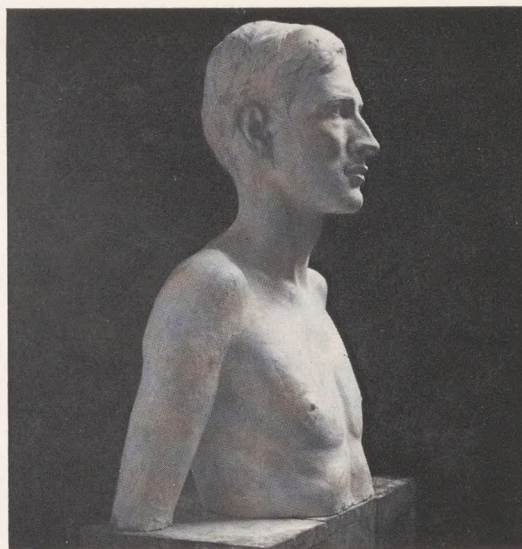
MAY 1-MAY 30, 1965





No. 30 Mixed Doubles. 1948 The Downtown Gallery





## FOREWORD

For several years it has been the policy of The Corcoran Gallery of Art to organize annually an exhibition devoted to an outstanding living American artist whose work has been deserving of a major exhibition. The initial impetus which has resulted in the present exhibition came when Gudmund Vigtel and I visited Mr. Morris's studio for the first time in connection with the exhibition, *The New Tradition; Modern Americans before 1940*. We were both astounded by the variety and scope of the works which were brought before us and realized that here was an artist whose contribution had not fully been grasped by the historians of contemporary American painting. We were even more surprised, when the idea of an exhibition was broached, to discover that Mr. Morris had never received a comprehensive museum retrospective exhibition.

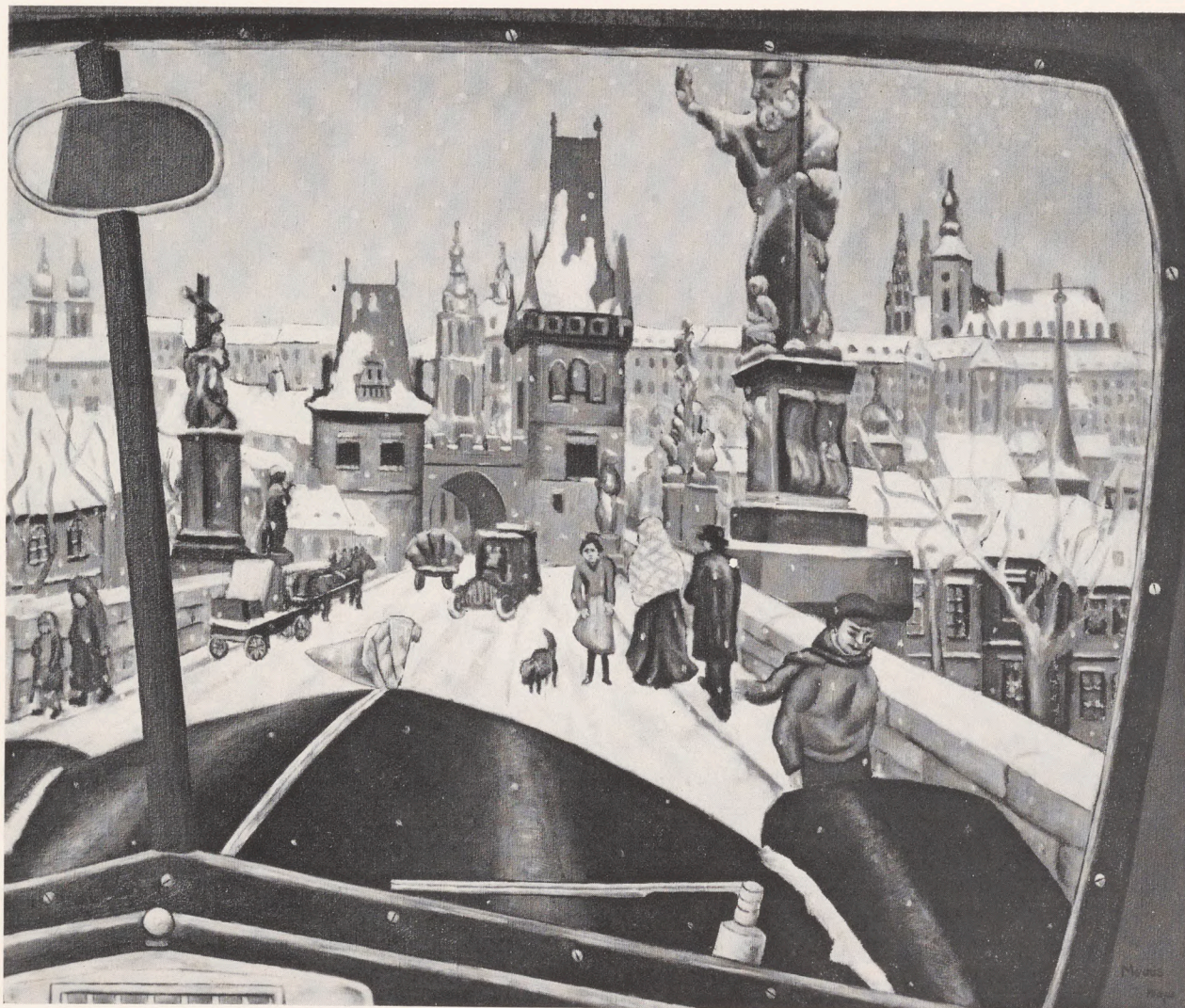
George L. K. Morris was one of the founders of The American Abstract Artists. Because of his active interest in this group and because of his close friendships with many leading European artists, facts well brought out in the discerning essay by Mr.

Donelson Hoopes which follows, Morris was placed in the center of the world of art at a period when art was undergoing a drastic upheaval. In addition to his accomplishments as a painter and sculptor, Mr. Morris has also a most impressive series of literary achievements, as noted in the chronology, having been editor of the *Yale Literary Magazine* and the *Partisan Review* among others.

The preliminary selection of works to be included was done by the undersigned and the artist, while the final refinement of the exhibition was undertaken by Mr. Hoopes, working again in close cooperation with Mr. Morris. In organizing this exhibition we are particularly indebted to the public and private lenders who have so graciously consented to lend their works. The artist's dealer, Mrs. Edith Gregor Halpert of The Downtown Gallery had offered invaluable assistance. A special note of gratitude is extended to Mr. Morris for his warm cooperation in assisting with the many details of the exhibition.

HERMANN WARNER WILLIAMS, JR.  
*Director*





No. 3 Bridge at Prague. c. 1931 The Downtown Gallery



## THE ART OF GEORGE L. K. MORRIS

DONELSON F. HOOPES

Almost thirty years have elapsed since George Morris and thirty-eight other American artists rallied to a common cause by staging the first annual exhibition of The American Abstract Artists. The exhibition took place in New York in 1937, and was the first large-scale public display given over entirely to contemporary American abstract art. It signaled the opening of a revolt against the domination of a representationalism based upon local color in American art. The result was to link art in this country with that of Europe, and to strengthen the bonds of internationalism in art of the modern movement.

The cultural climate of the United States has changed considerably since those days. In our present atmosphere of critical permissiveness, novelty has become so prevalent as to be *de rigueur* among the emergent generation of artists. One must refresh the memory from time to time to recall that this is a relatively new condition. How remote seem the circumstances of our cultural life as a nation which, as late as 1950, made it necessary for contemporary art to be defended publicly against attacks upon it originating out of the general tenor of suspicion which characterized that time. Two leading New York museums concerned with 20th century art found it imperative to clear the air for the freedom of art expression in this country.<sup>1</sup> Their joint protest was contained in a manifesto which rejected the then prevailing national attitude that modern art was un-American and antihumanistic. We have almost forgotten these events; they seem strangely remote, for we tend to regard freedom of artistic expression as a right somehow entirely granted and long extant. How courageous was, in retrospect, the action of Morris and his group who led this struggle.

Morris assumed the leadership of The American Abstract Artists quite naturally. He possesses

the gift of lucid verbal expression to an unusual degree, without diverting his energies away from his art. From its inception, also, his career has been an expression of the union of two seemingly separate impulses. His early attachment to the cosmopolitan art of Paris—particularly that of Fernand Léger—has run in tandem with a keen appreciation for certain purely American thematic elements. In 1929, Morris painted *Battle of Indians, #1* (cat. no. 1), which reflects an awareness of precedents in the history of Renaissance art—in this case, Pollaiuolo's *Ten Fighting Nudes*—and combines this with subject matter drawn entirely from American sources. In his youth, Morris spent summers in the Berkshire Hills of western Massachusetts. The cottage where Hawthorne wrote some of his romances is within a mile of the Morris home, and the beautiful and solemn pine woods seem to inspire a nostalgia for things past. The Stockbridge Indians who once roamed those woods and events in local history such as the Deerfield Massacre appealed to Morris's imagination, providing his first subject matter. He was to expand and develop this theme away from its literal context during the fifteen years that followed the painting of *Battle of Indians, #1*. Indeed, the Indian composition theme contained the elements for a *leit motif* that became a recurrent subject, embracing the simplifications of *Indian Composition*, 1937 (cat. no. 14), and the Baroque sumptuousness of *Arizona Altar*, completed as late as 1951 (cat. no. 34).

The first steps toward the transformation of his original figurative statement of 1929 were taken in 1930. Up to that time, Morris had been working toward a resolution of pictorial ideas within a framework that tended toward an expression of idealized form. Hence, his *On a Balcony* of 1930 (cat.



no. 2) shows a synthesis of representationalism and simplification. During the summer of that year, Morris had worked briefly with Léger and Ozenfant in Paris, developing his initial knowledge of the art of painting gained at the Yale Art School, and at the Art Students League where he had been guided in fairly academic paths by teachers such as Kenneth Hayes Miller. The contact with Léger and the other leading artists of The School of Paris proved to be a formative influence. That Léger was a greater influence through his paintings than through actual instruction is not surprising. The Frenchman was not given to elaborate instruction or specific studio criticism. Morris relates that Léger would observe his progress with a simple "ça va" followed by the admonition, "continuez." During the five years prior to 1930, Léger had been experimenting with a phase of his art which he called "objects in space." The concern for art to be relevant to the dynamic new age of machines and modern cities was his prime aim. The influence thus exerted upon Morris aimed at developing an intellectual approach to the problems of modern art while at the same time permitting the intuitive process to flourish. Morris, commenting on Léger in 1940, wrote, "Of the living painters who have realized individual expression, Léger is probably the one who is most truly modern." And further, he notes, "[Léger] molds [the shapes of the modern city] into an arabesque that pulses with a rhythm suggestive of the city's life."<sup>2</sup> Morris's *Concretion*, 1936 (cat. no. 9), is certainly founded on this idea, and in its intense rhythms and the interlocking structure of its design recalls the spirit of Léger's masterpiece, *La Cité*.

But it would be a mistake to point to this one master of the modern movement as the source of Morris's art. While Cubism undoubtedly provided him with a definite grammar, the vocabulary and style of his art have always been distinctly Morris. He draws upon resources of knowledge, also, that give his art a breadth of vision. Writing in 1931, Morris summed up, for example, Courbet's relationship to contemporary art: "He . . . understood that the strength of painting as an art lies, not in what the objects represent, but in an appeal which is

purely plastic." In the same discussion he set forward his own guiding principle which remains unchanged today: "Color alone is recorded direct upon the emotions . . . Everything else—that which is neither tactile nor concerned with color—is a 'meaning-over' and is concerned with forces outside the canvas (what the objects represent and the attending emotions which they conjure up.)"<sup>3</sup>

Morris has always evidenced in his art a strong desire to "pacify," as he says, the often conflicting elements to which the artist must address himself. Writing on the problem in 1946, he said, "Somewhere in his journal, Delacroix observes that painting is the most difficult of the arts because it demands not only erudition like that of the composer but execution like that of the violinist as well. Regardless of the validity of such an appraisal, it is pertinent to emphasize this dual aspect of the painter's task . . ."<sup>4</sup> Control, however thoroughgoing, does not mean for Morris an infringement upon the lyrical essence of his art. The earliest evidence of a tightening up of his pictorial space is found in *Bridge at Prague*, painted about 1931 (cat. no. 3 ill. p. 4). Here the representational elements are firmly fixed in the grip of the compositional framing device of an automobile windscreen. Here, for the first time, we find the instance of the use of a two-dimensional form surrounding a suggestion of deep three-dimensional space. Morris would return to this germinal theme during the decade of the 50's, when it would provide him with material for a rich development.

By 1933, his pictorial ideas had become still more clarified and a definite tightening and economy may be seen in his *Battle of Indians*, #2 (cat. no. 5; ill. p. 7). The painting demonstrates a rather direct application of Cubist simplification of forms. The gap between representationalism as found in the first *Battle* and their abstracted equivalents in the second is rather directly bridged. The result is to flatten objects for the sake of greater plastic unity. The composition remains balanced, harmonious and classical. If the early Indian themes are measured and formal as befitting the artist's regard for his major composition, he has also provided us with *divertimenti* of an entirely different nature. There lies a thread





No. 5 Battle of the Indians, #2 1933 The Downtown Gallery



No. 29 Route 22. 1947.  
Mr. and Mrs. John J. Carney





No. 12 Wall Painting. 1936/1944 Mrs. Edith Gregor Halpert





No. 8 Stockbridge Church. 1955 The Downtown Gallery



of humor, an urbane wit at the core of Morris's art. *Afternoon Call*, 1934 (cat. no. 7) and *Object Relief*, 1936 (cat. no. 10) show his capacity for devising and fondly shaping neat bagatelles whose gentle fun is superbly controlled by an assertive elegance of design. It is this side of Morris's art that promotes comparisons with painters such as Juan Gris.<sup>5</sup> In much the same vein, his sculpture of the period, such as *Personage*, 1935 (cat. no. 60; ill. p. 11) and an assemblage, *Barn Dance*, 1938 (cat. no. 17) reveal a slightly whimsical, playful side of the artist's nature.

The year 1936 found Morris turning to a greater interest in flat pattern than he had shown previously. A number of painted constructions date from this year, *Object Relief* (cat. no. 10) being one of several instances of his use of ready-made objects such as kitchen utensils and various wall papers. In these half paintings, half constructions, he explores the limits to which the idea of the easel painting may be taken. The use of actual objects was soon discarded, and the paintings returned to a unification achieved in pigment alone. Even when a wall paper pattern was called for, such as in *Wall Painting*, 1936/44 (cat. no. 12; ill. p. 8), it is achieved as an *illusion*. At this time the idea of paintings as mural design was beginning to emerge, reflecting the awareness of the relationship between the International style in architecture and painting. In his own home in Lenox, Massachusetts, Morris carried out a number of designs that serve as paintings *on* the walls, and yet contribute to the whole of the architectural scheme, which is purely contemporary. To this end, he began experimenting with materials considered unorthodox for easel paintings: fresco, linoleum, vitriolite and tinted glass. Even in works destined to be seen as paintings rather than as murals, such as *Waterfront*, 1949 (cat. no. 32) there is a curious insistence for them to be seen in relation to architecture, largely because of the materials out of which they are fashioned. And, too, in paintings such as *Mural Composition II*, 1940 (cat. no. 19; ill. p. 20), where the suggestion of architectural strength is the dominant strain, the mural function becomes compelling.

Throughout Morris's total production to date, there exists a dichotomy, pulling his attention now to the flat surface, now to deep space. During the decade of the 30's, the major emphasis was upon the creation of a tightly-knit, essentially two-dimensional plane. The physical penetration of depth away from the picture plane and toward the spectator which was accomplished by the constructions of this period, served mainly to emphasize and to strengthen the flatness of the supporting plane. During the same period, Morris began to explore the uses of flat planes ordered on converging lines. The result was to produce a fusion of the elements of form and line. In *Industrial Landscape*, 1936 (cat. no. 11), Morris worked out a way in which he could maintain the integrity of the flat picture plane, and yet, at the same time create a sense of deep space. For this he relied on the viewer's willingness to accept yet an older convention, that of perspective. Thus the painting is at once on the surface of the picture plane in terms of flat, solid color areas and involved with the seeming illusion of depth by way of the central focus of lines. Thus, the dichotomy which formerly existed between certain individual works, was made to contend within a single example. The machine-like precision of *Industrial Landscape* is a reflection upon Cubism, but with a curious innovation, for in Morris's hands we find that it is the *inside* of the structure we are asked to examine rather than the more usual presentation of exterior forms.

A certain softening of forms took place in the painting of *Nautical Composition*, 1937/42 (cat. no. 15), as well as a certain hearkening back to the shallow rounding of forms in the Léger manner. Contrasts now quicken between straight and curved lines, and the shapes themselves yield a mood in conjunction with the colors that produces a strangely romantic effect.

By 1936, Morris had arrived at a richness of texture and a subtle restraint of color which would thenceforth characterize his painting. Still concerned with the belief that the art of today should belong to our time, he selected a subway station as the subject of *I R T* (cat. no. 13). For him it was,





No. 60 Personage. 1935 *Polychromed plaster* The Downtown Gallery



"... the most unpleasing, disordered and cacophonous spot..." upon which he wished to expend "... every effort toward making an abstract rendition of it that will be in one way ordered and classical, and in another suggest the harshness of the subject."<sup>6</sup> Again, as in *Industrial Landscape*, we are presented with an aspect of the subject matter as if seen from the inside out. There is not the even progression of the eye toward the central focal point as in the other painting, however. *I R T* is fractured, punctuated by staccato repetitions of recognizable symbols and the suggestion of bits of reality—inchoate and fragmented.

For a period during World War II, Morris returned to a noticeably austere manner. For him, the war years became a time of exposition of themes dealing with the events that were shaping history. Since the position of the abstract artist is inconsistent with notions of art as a means for reporting factual data in a purely objective manner, Morris kept within the limits. Especially in *Night Bombing*, 1942 (cat. no. 21), are his expressive means suited to the subject, as if seen from above with the composition of the painting relating to a map. This treatment is directly related, of course, to the mural composition series in which the themes of fragmentation upon essentially two-dimensional surfaces are first enunciated. *From a Church Door* of 1944 (cat. no. 25) attempts to be more specific within the limits imposed upon it by principles of abstraction. Of the series, it is the most successful, in that while it may not be a purist example of abstract painting, the overall design still dominates the composition. The results of this foray clearly demonstrate, however, that the proper sphere of abstract painting is the symbolism of color and form rather than that based upon literary content. This may be seen to advantage in *Munitions Factory*, 1943 (cat. no. 22) where the angularity of forms suggests a certain brutality.

Between 1945 and 1950, Morris continued to work with compositions built upon flat planes and shallow space. Characteristic of these years is *Route 22* from 1947 (cat. no. 29; ill. p. 7). Here, and elsewhere as in *String Trio*, 1948 (cat. no. 31) and *Orviesto*, 1947 (cat. no. 27) there is a development

of surface pattern to the point of opulence. In these paintings, we find a full range of visual delights, and a happy reinstatement of the quality of humor which was notably lacking during the painting of the war themes. This seems to have been a time of regrouping of the artist's creative forces, for a number of familiar motifs reappeared then, including geometric patterns suggestive of wall paper. The Indian composition theme was expounded again during the war years and was developed into paintings of high compositional density, arriving finally in the form of the richly-worked *Arizona Altar* of 1949/51 (cat. no. 34).

As the decade of the 50's opened, Morris began to feel that the emerging forces of abstract expressionism had betrayed the hard-won objectives of the abstract movement. Speaking of the undisciplined emotionalism which he observed in "action painting" he said in 1951, "There lies a danger always threatening, that the artist's sense of freedom will lead to false assumptions—that his own personality, seemingly so precious and unfettered, is more important than the thing he is after. The demands for controlling forces—those that fit the emotional gamut exactly—are all too easily submerged."<sup>7</sup> The search for a personal means of expression that was at once a reflection of the dynamic energy of the age and yet one that was firmly in his control led Morris to create a series of works based upon the idea of circles whirling in space. There is a strong suggestion of a controlling polarity even in the most energetic of these paintings. Beginning with *Hackensack Meadows*, in 1950 (cat. no. 35; ill. p. 22), and carrying through with a succession of variations on the theme, the moving discs ride at anchor, suspended in space by networks of ordered trapezoids. The concentric pull that Morris suggests in these paintings is brought into actuality with the buoyant bronze, *Encircled Space*, 1950 (cat. no. 67; ill. p. 24), as three-dimensional rings revolve about a tangible axis. Close painted equivalents of *Encircled Space* may be seen in the early, somewhat tentative statement of *Factory Fragments*, 1949 (cat. no. 33), and finally, in resolution, in the equilibrium of *Pivot*, 1964 (cat. no. 59).

In the early 50's, Morris turned from the sus-



pended motion of the discs and began to concentrate upon the articulation of the surfaces of his new paintings, which he accomplished by means of the application of ridges of heavy impasto. The suggestion of focus is barely hinted at in *Percussion*, 1953 (cat. no. 41) but received fuller treatment in *Muezzin*, 1954 (cat. no. 42; ill. p. 18). It is as if he calls our attention deliberately to the physical reality of the canvas surface, accenting the suggestion of deep space, as these impasted lines cut their arcs across the picture plane and remain surface elements. One is reminded of the tension elements existing as dark lines in the paintings of ten years before, such as happens in *Concretion*, 1943/44 (cat. no. 23), where fragments of his painted world are pinioned by irresistible control lines. *First Snow*, 1954/60 (cat. no. 44), seems to embody all of these tendencies, adding a fillip by way of a return to broken Cubist-oriented images snatched from a New England landscape. Fragments of images, recalled as if in a dream become materials for a poetry that the French painter Jean Arp saw as, "sections, fragments, splinters, and springs. Through the dream of his endeavor a world takes shape . . . It is ground on which, after a little while, flowers have ceased to be visible. A white slab, recalling a tombstone framed with bars, is surrounded by abandoned symbols. A fragment of the lozenged floor from a palace of marionettes has slipped behind that whitened slab. Three sheets of parquet are fixed with care, like the three sisters, Yesterday, Today, Tomorrow, across the tombstone snow."<sup>8</sup>

At mid-decade the paintings attain the level of romantic poetry. *East River Nocturne*, 1955 (cat. no. 46; ill. p. 28), and *Agony in the Garden*, 1956 (cat. no. 49), rich but subdued in color, mark the turning point from cool intellectualism toward statements that possess a breadth and subtlety and often an intensity that is astonishing. Morris's advance upon the sweeping vision of his recent oils is arrested only momentarily by a glance backward when some particular idea or object is to be commemorated. Such is the case with *Elegy on the Pennsylvania Station*, 1963 (cat. no. 52), and occasionally an interest in the exuberant architectural glories of a late

Gothic cathedral will append a similarly fragmented composition to his list of accomplishments.

The full power of his mature talent must be seen in the monumental late canvases which find their culmination in that paean of color, *14th Street Promenade*, #2, 1964 (cat. no. 58; ill. on cover). Indeed, from the creation of *Limits of Distance*, #3, beginning in 1958 (cat. no. 49), Morris has addressed himself anew to the central problems of contemporary art as he sees them, and to his own fulfillment as an artist. For Morris, the problems may never be completely resolved, since his art lives within the tensions created between the necessity to achieve a classical abstract mode of expression and the need to relate somehow to specific subject matter in which he finds themes that are often hauntingly, romantically American in flavor. In this time of narrowing specialization, Morris's breadth of vision is as refreshing as it is majestic. His orderly advance upon the goal of perfection of a purely abstract idiom in American art has known no concession to momentary fashions. Better than anyone, he has seen his ambition: "To free one's emotions—that's necessary but not very much in itself. Anyone can find a way for that, but it certainly takes much more to produce life that will endure upon a wall . . . it is a counter-force, the effect of control and pacification of chaos, that releases character."<sup>9</sup>

<sup>1</sup> The Museum of Modern Art and The Whitney Museum of American Art (in conjunction with The Institute of Contemporary Art, Boston).

<sup>2</sup> *Catalogue of The A. E. Gallatin Collection*, The Museum of Living Art, New York University, 1940. Critical annotations by George L. K. Morris.

<sup>3</sup> George L. K. Morris, On Fernand Léger and Others, *The Miscellany*, March 1931, Vol. 1, No. 6.

<sup>4</sup> George L. K. Morris, *Aspects of Picture Making, American Abstract Artists*, Ram Press, New York, 1946.

<sup>5</sup> *Art Digest*, February 1948.

<sup>6</sup> Ralph M. Pearson, *The Modern Renaissance in American Art*, Harper and Brothers, New York, 1954, p. 211.

<sup>7</sup> *Ibid.*, pp. 20, 21.

<sup>8</sup> Jean Arp, "George L. K. Morris," *Onze Peintres vus par Arp*, Editions Girsberger, Zurich, 1949.

<sup>9</sup> Pearson, *op. cit.*, p. 20.



## LENDERS TO THE EXHIBITION

MR. LAWRENCE H. BLOEDEL

MR. AND MRS. JOHN J. CARNEY

MRS. EDITH GREGOR HALPERT

MR. AND MRS. WILLIAM B. HELLER

MR. DONELSON F. HOOPES

DEPARTMENT OF ARTS AND SCIENCES, IBM CORPORATION

MR. O'DONELL ISELIN

MADISON SQUARE GARDEN CORPORATION

MR. AND MRS. JOHN C. MARIN, JR.

THE METROPOLITAN MUSEUM OF ART

MR. AND MRS. ROY NEUBERGER

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

THE WHITNEY MUSEUM OF AMERICAN ART



## LIST OF ILLUSTRATIONS

George L. K. Morris by Gaston Lachaise

2. Battle of Indians, No. 2, 1933, 28 x 64"
3. Bridge At Prague, c. 1931, 30 x 25"
8. Stockbridge Church, 1935, 45 x 54"
12. Wall Painting, 1936-1944, 45 x 54", Lent by Mrs. Edith Gregor Halpert
19. Mural II, 1940, 64 x 52"
25. From A Church Door, 1944, 40 x 32", Lent by Mr. and Mrs. Roy Neuberger
29. Route 22, 1947, 26 x 32"
30. Mixed Doubles, 1948, 46 x 37"
35. Hackensack Meadows, 1950, 30 x 38"
42. Muezzin, 1954, 70½ x 54¼", Lent by The Metropolitan Museum of Art,  
Gift of The Roy R. and Marie S. Neuberger Foundation, Inc. Fund
46. East River Nocturne, 1955, 64 x 73"
51. Echo, 1962, 51 x 77"
58. Fourteenth Street Promenade, 1964, 116 x 81"
60. Personage, 1936, painted plaster, 20"
67. Encircled Space, brone, 1950, 41"





No. 25 From A Church Door. 1944 Mr. and Mrs. Roy Neuberger



## CATALOGUE OF THE EXHIBITION

*All paintings are in oil on canvas unless otherwise noted. Dimensions are given in inches, height preceding width. Dimensions for sculpture are given in inches for height only. Works borrowed for the exhibition are listed with the names of the individual lenders. All works not so designated are lent by The Downtown Gallery, New York.*

### PAINTINGS

1. BATTLE OF INDIANS, # 1. 1929  
18 x 40
2. ON A BALCONY (Editors of THE MISCELLANY). 1930  
39 x 28
3. BRIDGE AT PRAGUE. c. 1931  
25 x 30  
*Illustrated p. 4*
4. HOUSATONIC RIVER. 1932  
28 x 23
5. BATTLE OF INDIANS, # 2. 1933  
28 x 64  
*Illustrated p. 7*
6. INDIANS FIGHTING. 1934  
40 x 35
7. AFTERNOON CALL. 1934  
Oil and paper. 14 x 11
8. STOCKBRIDGE CHURCH. 1935  
54 x 45  
*Illustrated p. 9*
9. CONCRETION. 1936  
54 x 72
10. OBJECT RELIEF. 1936  
Oil, paper, wood, marble and steel on plywood  
18 x 14
11. INDUSTRIAL LANDSCAPE. 1936  
49 x 63
12. WALL PAINTING. 1936/44  
45 x 54  
*Illustrated p. 8*  
LENT BY MRS. EDITH GREGOR HALPERT
13. I R T. 1936/53  
65½ x 75  
LENT BY THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
14. INDIAN COMPOSITION. 1937  
72 x 54  
LENT BY DONELSON F. HOOPES
15. NAUTICAL COMPOSITION. 1937/42  
51 x 35  
LENT BY THE WHITNEY MUSEUM OF AMERICAN ART (GIFT OF THE LIVING ARTS FOUNDATION FUND.)
16. INDIAN CONCRETION. 1938  
45 x 36
17. BARN DANCE. 1938  
Oil and nails on wood. 39 x 27
18. MURAL COMPOSITION I. 1939/43  
49 x 63
19. MURAL COMPOSITION II. 1940  
52 x 64  
*Illustrated p. 20*
20. COMPOSITION. 1940/41  
32 x 26
21. NIGHT BOMBING. 1942  
62 x 52
22. MUNITIONS FACTORY. 1943  
25 x 17



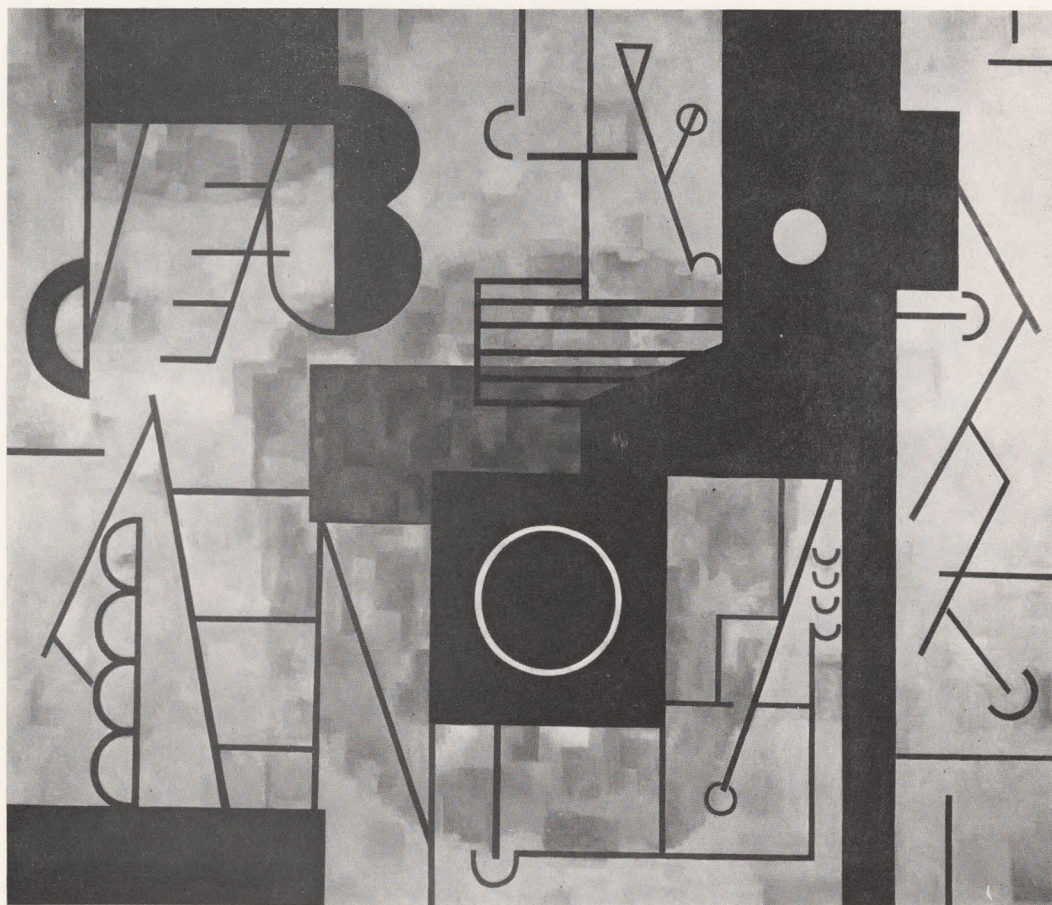


No. 42 Muezzin. 1954 The Metropolitan Museum of Art



23. CONCRETION. 1943/44  
24 x 20
24. INDIAN COMPOSITION. 1943/45  
70 x 54
25. FROM A CHURCH DOOR. 1944  
40 x 32  
LENT BY MR. AND MRS. ROY NEUBERGER  
*Illustrated p. 16*
26. NEW YEAR'S EVE, BROADWAY  
COMPOSITION. 1945/46  
38 x 30½
27. ORVIETO. 1947  
46½ x 37  
LENT BY THE DEPARTMENT OF ARTS AND  
SCIENCES, IBM CORPORATION
28. UNEQUAL FORCES, # 3. 1947  
42 x 51
29. ROUTE 22. 1947  
32 x 26  
LENT BY MR. AND MRS. JOHN J. CARNEY  
*Illustrated p. 7*
30. MIXED DOUBLES. 1948  
37 x 46  
*Illustrated p. 2*
31. STRING TRIO. 1948  
18 x 25
32. WATERFRONT. 1949  
Fresco and vitriolite on panel. 19½ x 16
33. FACTORY FRAGMENTS. 1949  
29½ x 22  
LENT BY O'DONELL ISELIN
34. ARIZONA ALTAR. 1949/51  
53 x 40½
35. HACKENSACK MEADOWS. 1950  
38 x 30  
*Illustrated p. 22*
36. VAGRANT DISCS. 1950  
30 x 24
37. RECESSIONAL. 1950  
60 x 54
38. ARACHNID. 1951  
36 x 30
39. FORMS IN RECESSION. 1952  
15 x 13
40. CONVERGING DISCS. 1953  
44 x 35
41. PERCUSSION. 1953  
42 x 51
42. MUEZZIN. 1954  
70½ x 54¼  
LENT BY THE METROPOLITAN MUSEUM OF  
ART (GIFT OF THE ROY R. AND MARIE S.  
NEUBERGER FOUNDATION, INC. FUND)  
*Illustrated p. 18*
43. GIRL WITH A MIRROR. 1954  
51 x 35  
LENT BY MR. AND MRS. JOHN C. MARIN, JR.
44. FIRST SNOW. 1954/60  
54½ x 40  
LENT BY MR. AND MRS. WILLIAM B. HELLER
45. MOROCCAN LANDSCAPE. 1955  
26 x 20
46. EAST RIVER NOCTURNE. 1955  
73 x 64  
*Illustrated p. 24*
47. AGONY IN THE GARDEN. 1956  
50 x 64
48. FUGITIVE. 1957  
93 x 78
49. LIMITS OF DISTANCE, # 3.  
1958/62  
78 x 104
50. ASSAULT IN DEPTH. 1960  
Oil on carpet. 60 x 54





No. 19 Mural Composition II. 1940 The Downtown Gallery

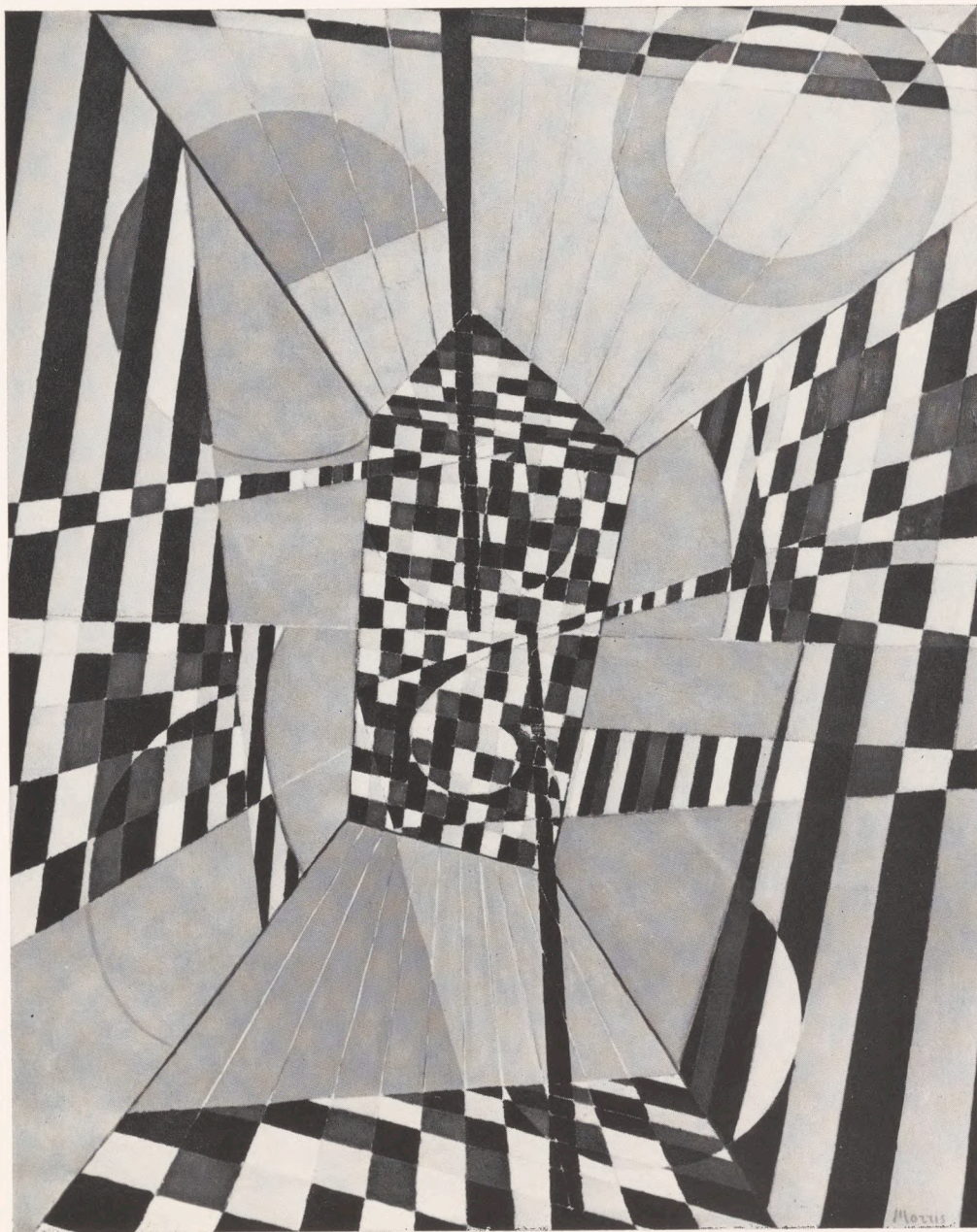


51. ECHO. 1962  
77 x 51  
*Illustrated p. 26*
52. ELEGY ON THE PENNSYLVANIA  
STATION. 1963  
54¼ x 70¼  
LENT BY THE MADISON SQUARE GARDEN COR-  
PORATION
53. MARTYRDOM. 1963  
81 x 106
54. PIETA, # 3. 1963.  
51 x 63
55. OFFENSE IN DEPTH. 1963  
70 x 93
56. TRIAD. 1964  
45 x 36
57. VESTIBULE. 1964  
49 x 36
58. 14TH STREET PROMENADE, #2.  
1964  
81 x 116  
*Illustrated on cover*
59. PIVOT. 1964  
48 x 36  
LENT BY LAWRENCE H. BLOEDEL

## SCULPTURE

60. PERSONAGE. 1935  
Polychromed plaster. 20  
*Illustrated p. 11*
61. CONFIGURATION. 1936  
Bronze. 28
62. CONCRETION. 1938  
Aluminum. 28
63. MADONNA. 1941  
Lee marble. 32
64. MARBLE CONCRETION. 1942  
Lee marble. 26
65. WOUNDED SOLDIER. 1943  
Lee marble. 16½
66. ASCENDING SPACE. 1946  
Bronze. 24
67. ENCIRCLED SPACE. 1950  
Bronze. 41  
*Illustrated p. 24*
68. LAOCOÖN. 1953  
Bronze and cast stone. 19
69. TRIUMVIRATE. 1960  
Vermont marble. 31
70. APHRODITE. 1964  
Vermont marble. 41





No. 35 Hackensack Meadows. 1950 The Downtown Gallery



## CHRONOLOGY

1905-1916

Born, New York, N.Y., November 14, 1905.

In New York and Lenox, Massachusetts; three winters spent in Europe. First instruction in drawing and painting, summer, 1914.

1915-1924

Attended schools in New England. 1918-1924, attended Groton; served as editor-in-chief of school magazine to which he also contributed poetry. Spent summers in Lenox.

1924-1928

Attended Yale University. Took extra-curricular courses in drawing and painting at the Yale School of Art. Summer, 1927, attended Fontainebleau School of Art, France. 1927-1928, served as Editor, *Yale Literary Magazine*. 1928, graduated with A.B. Degree.

1929-1930

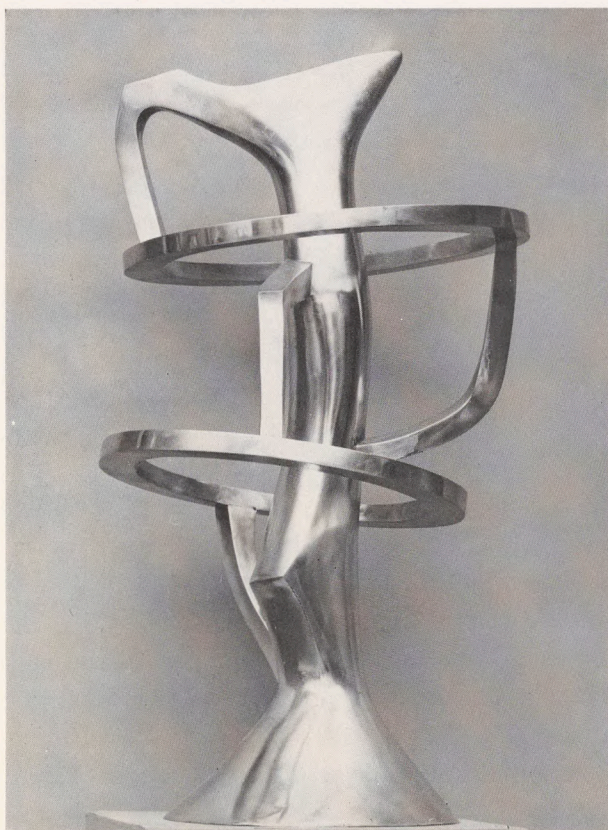
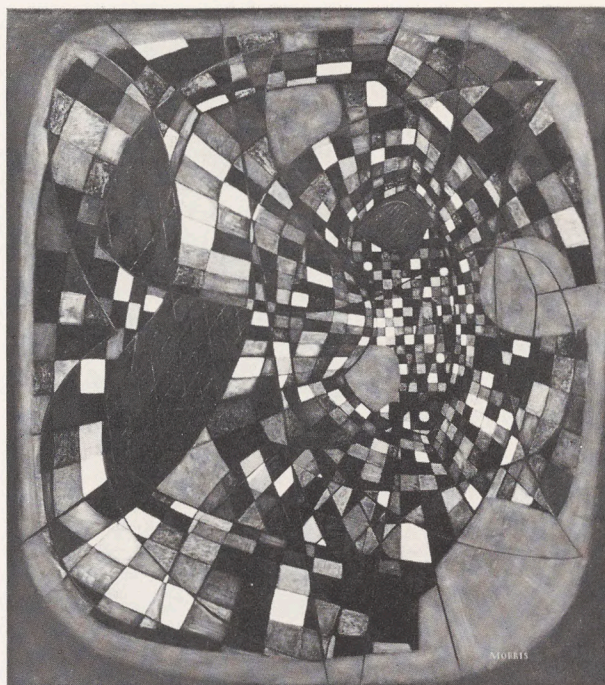
Studied at The Art Students League, New York; and with Léger and Ozenfant in Paris. In New York, founded *The Miscellany* (bi-monthly literary and cultural magazine) with F. W. Dupee, Geoffrey T. Hellman, and Dwight Macdonald, and contributed poetry and art criticism. Began friendships with Gaston Lachaise and Albert E. Gallatin who provided stimulus to art development in the modern idiom. Travelled in Egypt and Europe; in Paris met Braque, Picasso, Léger and Brancusi and visited their studios. First painting purchased by The Museum of Living Art, New York University.

1932-1940

Worked at painting and sculpture in New York and Lenox, with occasional trips to Europe. World trip in 1935. Beginning of friendships with Héliou, Arp, Delaunay, Hartung, Mondrian, Nicholson and Hepworth. 1935-1936, edited the *Bulletin*, Museum of Modern Art, New York. 1937-1939, published art magazine *Plastique*, in Paris in association with Taeuber-Arp, Domela and Gallatin. 1937-1943, edited *Partisan Review*, in New York. 1936, co-founder of The American Abstract Artists. One man exhibitions: Valentine Gallery, New York (1933); Berkshire Museum, Pittsfield, Massachusetts (1933); Museum of Living Art, New York (1935); and Passadoit Gallery (1937). Shown at Yale University (1935); and at Galerie Pierre, Paris, and Mayor Gallery, London (1937). 1936, married Estelle Frelinghuysen.



No. 46 East River Nocturne. 1955  
The Downtown Gallery



No. 67 Encircled Space. 1946 *Bronze*  
The Downtown Gallery



1941-1946

Worked as draftsman for naval architect's firm, lectured and contributed articles to various magazines. First one man exhibition at The Downtown Gallery, New York (1944); followed by a second exhibition in 1945.

1947-1960

Devoted time almost exclusively to painting and sculpture in New York and Lenox. One man exhibitions at The Downtown Gallery, New York (1948, 1951); and Galerie Allendy, Paris (1947). 1952, appointed United States Painting Delegate to the UNESCO Conference, Venice, followed by European lecture tour for The Department of State. 1948-1950, served as President, The American Abstract Artists. Arranged exhibitions of this group for Europe, Japan and western United States. 1957, edited *The World of Abstract Art*, published by Wittenborn Co., New York. One man exhibitions at The Alan Gallery, New York (1955, 1958); and The Institute of Contemporary Art, Washington, D. C. (1958).

1961-1964

1961, served as artist-in-residence, St. John's College, Annapolis, Maryland. Completed mosaic mural for the Lenox Elementary School, Lenox, Massachusetts. One man exhibitions at The Alan Gallery, New York (1961); and The Downtown Gallery, New York (1964).

*Represented*

THE BERKSHIRE MUSEUM, PITTSFIELD, MASSACHUSETTS

HESSISCHES LANDESMUSEUM, DARMSTADT, GERMANY

THE METROPOLITAN MUSEUM OF ART, NEW YORK

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA

THE PHILLIPS COLLECTION, WASHINGTON, D. C.

THE PHILADELPHIA MUSEUM OF ART, PHILADELPHIA

PORTLAND MUSEUM OF ART, PORTLAND, OREGON

THE UNIVERSITY OF GEORGIA MUSEUM OF ART, ATHENS, GEORGIA

THE UNIVERSITY OF ILLINOIS, KRANNERT ART MUSEUM, CHAMPAIGN, ILLINOIS

THE UNIVERSITY OF OKLAHOMA MUSEUM OF ART, NORMAN, OKLAHOMA

THE WHITNEY MUSEUM OF AMERICAN ART, NEW YORK

WICHITA ART MUSEUM, WICHITA, KANSAS

THE YALE UNIVERSITY ART GALLERY, NEW HAVEN, CONNECTICUT





No. 51 Echo. 1962 The Downtown Gallery







H. K. PRESS  
WASHINGTON



